

AGO NEWS

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Survey exhibition 1980-1989

Jeff Wall

A FASCINATION WITH TECHNOLOGY AND A REVERENCE for the great art of the past inform these 20 poignant, monumental photographic works by internationally known Canadian artist Jeff Wall. Organized by Gary Dufour of the Vancouver Art Gallery, *Jeff Wall 1990* is the first major Canadian survey of the artist's work. Sam and Ayala Zacks Galleries, April 20 - June 10. A concurrent exhibition of Wall's work is presently on view at the Ydessa Hendeles Art Foundation.

Sponsored by Air Canada.

BY PHILIP MONK

Jeff Wall's work is immediately recognizable in its use of large-scale back-illuminated Cibachrome transparencies mounted in display cases that have the seductive look of lavish advertisements. The sometimes gritty subject matter belies the gloss of initial appearance, for we are not presented with retouched images of an ideal world of commodities - perfume, cosmetics, or a woman's face or body - but rather with the world of the street and its underclass habits. We are confronted by moments of solitary stress and interiority or mutual distress and communication that breach the glow of a placid realism. Recognition and reaction are the factors in operation in our response to individual works in which contemporary social issues clash with a fetishizing means of presentation.

We seem to be witnessing real events with all the factuality the camera records, but recognition also accords the scene or the poses a certain artificiality, as we sense that the pictorial compositions may be modelled upon specific European painting types. We recall especially Baroque and Neoclassical painting or the genre subjects of 19th-century academic or Modernist painting. The poses, the lighting or the attention to detail may signal any of these modes, but they may also suggest, in the artificiality of the construction and the works' overheightened realism, the conditions of cinematic production. More than advertising, whose delivery system these transparencies share, it is cinema that provides the framework for their construction.

It is the delivery system of advertising, however, that Jeff Wall has utilized as the "most pervasive conditions for visibility" in our culture. Following upon both Dan Flavin's reorientation of the ready-made fluorescent tube to the constituting framework of presentation and advertising's reformulation of the public sphere through the capture of communication, Wall has created his work from these conditions of literacy.

Making his work an art of subject matter, Wall takes advantage of current forms of comprehension and signification, but not merely to reflect the surface of advertising or to deliver a message or engage in a commodity critique. These works are constructed and elaborately staged, and the point of departure of their construction depends on the camera apparatus. "Everything begins from the position of the camera,"

Jeff Wall was born in 1946 in Vancouver, where he currently lives and works. He is presently an associate professor in the fine arts department of the University of British Columbia, and he taught at Simon Fraser University between 1976 and 1987. A participant in early exhibitions of conceptual art in 1969 and 1970, he pursued doctoral research at the Courtauld Institute in London, England, from 1970 to 1973. From 1978 on he began to exhibit regularly the type of work for which he is now known. He has participated in major international exhibitions such as *Westkunst* (1981), *Documentas 7* and *8* (1982, 1987) *Aurora Borealis* (1985), *Carnegie International* (1988) and *Les Magiciens de la Terre* (1989), as well as a number of important solo exhibitions at venues including the Kunsthalle, Basel, and the ICA, London.



Jeff Wall (Canadian, b. 1946), *The Goat*, 1989; Cibachrome transparency, fluorescent light and display case, 229 x 308 cm (image). Collection AGO, purchase 1990.



The Quarrel, 1988; Cibachrome transparency, fluorescent light and display case, 119 x 176 cm (image). Collection Musée d'art contemporain, Montreal.

he wrote in 1979. "Sets are built out to its established frame. All the pictures in this exhibition [in 1979] were conceived for and executed with large-format plate cameras, cameras which, by their unwieldiness and fixity, impose rigid terms on what can be successfully posed in front of them. Only certain forms of performance can be recorded in this way. Generally, things must be still. This stillness is not that of snapshot photography or movie stills ('interrupted motion'), but that of painting or sculpture - or I suppose, of forms of photography which imitate the effects of painting, like a lot of studio portraiture, or of

forms which parody and manipulate those effects, such as advertising and fashion. This mode of photography finds itself in a profound relationship with the history of painting and sculpture."

Many of the works in the current exhibition, while fabricated under the same constraints of the apparatus, were photographed outside. *Mimic*, 1982, was the first. The street and the landscape supplement the interior as the three scenes of Wall's investigation. These align, though in no precise manner, with the three traditional divisions of painting - landscape, historical painting and portraiture - that inform the depictions in Wall's works. Thus we find a dialogue between the history of painting and contemporary technological forms. According to Wall, "Painting as an art form did not encounter directly enough the problem of the technological product which had so extensively usurped its place and its function in the representation of everyday life." At the same time, however, he wrote, "The fascination of this technology for me is that it seems that it alone permits me to make pictures in the traditional way. Because that's basically what I do, although I hope it is done with an effect that is opposite to that of technically traditional pictures. The opportunity is both to recuperate the past - the great art of the museums - and at the same time to participate with a critical effect in the most up-to-date spectacularity. This gives my work its particular relation to painting."

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The Shell Canada Internship in Prints and Drawings

New Corporate Initiative in Aid of Professional Development

BY KATHARINE LOCHNAN

IN THE SUMMER OF 1989, JOHANNA METTNER, A REPRESENTATIVE of Shell Canada Limited's Corporate Contributions Program, discussed with us ways in which Shell might become involved with the print and drawing department. We took as our starting point Shell's cultural donations policy, which gives priority to education-related programs for young people in classical music, ballet, theatre and the fine arts. Since 1983 Shell has sponsored a scholarship program in the AGO's Gallery school, and it recently made a significant contribution to Stage III, to help finance the public orientation room adjacent to the new main lobby, where the public will be able to find out about current events at the Gallery.

With the opening of the superb facilities in the Stage III Marvin Gelber Print and Drawing Study Centre, we hope to play an active role in providing a wide variety of educational opportunities to our Members and the public based on works in the permanent collection. Shell's policy fitted perfectly with the print and drawing department's goal of starting the kind of



Shell Canada representative Johanna Mettner with curatorial intern John Stewart and the AGO's curator of prints and drawings, Dr. Katharine Lochnan.

internship that is found in several major museums in the United States. Internship programs can only be offered at museums with large collections and specialized curatorial staff, and to our knowledge there were no such programs available in Canada.

What the department needed was a sponsor that could be counted on from year to year to provide a graduate student with curatorial aspirations with the means to work in our collection. Canada produces excellent graduate students in art history, but, given the size of the job market, they face a very uncertain future. It is difficult, if not impossible, for them to bridge the gap between graduate studies and practical experience in the museum field, and particularly the curatorial field. Shell responded with alacrity and enthusiasm to the idea of establishing an internship for an initial three-year period. The position will be advertised each year in February at graduate departments of art history across the country, and the winning candidate will be selected in early April.

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Chronicler of the Voyageurs

Sponsored by Ernst & Young

BY JANET CLARK

"I HAVE NOT FOUND CANADIANS AT ALL ANXIOUS hitherto for pictures of their own country," wrote Frances Anne Hopkins in the summer of 1910, voicing her disappointment in a letter to a friend. In the intervening years, however, her work has received considerable attention and exposure, albeit largely from a historical point of view. Through their constant reproduction in almost every publication pertaining to the fur trade in Canada, the public has become quite familiar with the five large oil paintings by the artist in the collection of the National Archives of Canada. These paintings have, in fact, become identified with the fur trade, providing its pictorial imagery – replete with canoes, voyageurs and distinctly Canadian scenery. There has been little opportunity, however, for the public to view the original paintings. Only occasionally have the paintings been displayed, one or two at a time, within the context of other curatorial objectives. Moreover, two of the large oil paintings in the collection of the National Archives of Canada required major conservation, as did an oil painting by the artist in the collection of the Minnesota Historical Society. The necessary conservation work was carried out for the exhibition *Frances Anne Hopkins (1838-1919): Canadian Scenery*, enabling the paintings to be exhibited and toured. This exhibition, organized and circulated by the Thunder Bay Art Gallery, represents the first major retrospective of Hopkins's work and offers an important opportunity to see and experience the impressive scale and execution of the paintings of this heretofore little acknowledged 19th-century English artist.

Included in this exhibition, as well, are a number of Hopkins's watercolours and sketches. The watercolours, in particular, are finely done, with exquisite coloration. These have been reproduced less frequently than the oil paintings and are therefore virtually unknown by the viewing audience. In addition, several watercolours and oil paintings that came to light as the exhibition progressed were, through the generosity of their owners, also able to be included. Thus, a more complete understanding than was previously possible of the extent and content of the artist's oeuvre (especially with regard to Canadian scenery) was realized with this exhibition.

Without the cooperation of the major lending institutions – the National Archives of Canada, the Glenbow Museum and the Royal Ontario Museum – this exhibition could not have taken place. It is appropriate, however, that the Thunder Bay Art Gallery should have initiated and organized this landmark exhibition, because so many of the paintings derive from the artist's experience of Lake Superior and the rivers and bays of northwestern Ontario. From the artist's letters come place names such as "Prince Arthur's Landing," Nipigon Bay, Fort William, and "the Kamistiquia Falls," and although her paintings are rarely site-specific, the artist's knowledge of the geography of the area – both land and water – is apparent.

It is the appeal of the "unexplored wilderness" that draws the present-day viewing audience to the work of this artist, even though they may not themselves have experienced the grandeur – or the cold fogs – of Lake Superior. The canoe-travel imagery in Hopkins's work, peopled as it is with colorfully attired voyageurs and their passengers – the Hopkinses – also evokes an empathetic response from today's viewer. These are romanticized depictions, and the romance of canoe travel is still very much with us, if only as an "idea" and no longer as a necessary mode of travel. Ironically, the artist herself participated in canoe travel at a time when its usefulness was almost at an end; these were the latter days of the fur trade, and the Hudson's Bay Company's role in the history of Canada was diminishing.

This English woman artist journeyed west to Fort



Frances Anne Hopkins (English, 1838-1919). Above: *Shooting the Rapids*, c. 1879; oil on canvas, 91.4 x 152.4 cm. Collection National Archives of Canada c.2774.



Left: *Lake Superior*, 1873; steel engraving on paper, pen-coloured, 48.3 x 73.1 cm. Collection Glenbow Museum, Calgary.



Below left: *Voyageurs at Dawn*, 1871; oil on canvas, 73.7 x 151.1 cm. Collection National Archives of Canada c.2773.

William on at least two occasions, in 1864 and 1869, staying as a guest of John McIntyre, the chief trader for the Hudson's Bay Company in Fort William, in 1864. On these voyages, undertaken by steamer and canoe, the artist accompanied her husband, Edward Hopkins, on tours of inspection of the trading posts under his jurisdiction in his capacity as chief factor for the Hudson's Bay Company for an area extending from Montreal to Fort William. On these and other travels, the artist recorded accurately in sketches what she experienced. The canoes, the voyageurs, the intricate trappings of their life and the landscape through which they paddled are all handled in her subsequent paintings with considerable technical expertise and the detail that only firsthand knowledge brings.

Frances Anne Hopkins returned to England in 1870, after a 12-year sojourn in Canada, taking her sketches and her images of the landscape with her. It was in her studio in London that she worked up this material into paintings that were consistent with the tenets of

Victorian narrative painting and were suitable in scale and medium for exhibition at the Royal Academy in London, where she had, for a woman artist, a relatively successful record of acceptance. Indeed, most of her exhibiting career was carried out in exhibitions in London, where she was known for her "Canadian scenery." Interestingly, in Algernon Graves's publication *Principal London Exhibitions, 1760-1893*, published in 1895, the names of artists familiar to us within the context of Canadian historical art appear. Lucius O'Brien's specialty is given as "seascapes," and that of F.A. Verner as "animals." Toward the end of her career, Frances Anne Hopkins referred to herself as a professional artist, and she sent paintings to the art dealers R. Scott and Sons in Montreal in the hope that there would be interest in her Canadian subject matter. She reworked sketches made in "out of the way places many years ago" for the remainder of her life.

Since the artist's death in 1919, much of her work has made its way back to Canada, but it has remained dispersed in numerous public and private collections. This exhibition brings these works together, both for the viewing pleasure of what is by now an appreciative audience for the work of Frances Anne Hopkins and for the elucidation of her importance not just as documenter but as artist.

Janet Clark is the curator of the Thunder Bay Art Gallery.

Frances Anne Hopkins. Margaret Eaton Gallery. April 13 - May 27.

INTERNSHIP continued from p. 1

The program of activities will be individually tailored to suit the needs and interests of the candidate and to complement the work of the department. It will always include certain basic ingredients, such as researching and cataloguing works in the permanent collection, involvement with the organization and installation of exhibitions, assisting in the presentation of proposed acquisitions to the Print and Drawing Collection Committee, an introduction to paper conservation, and participation in the daily activities of the print and drawing department.

While the internship will take place during a 10-week period in the summer, the Gallery will occasionally make exceptions and consider other arrangements. Our first intern, John Stewart, joined us just before Christmas; since he is at present a doctoral candidate at the University of Toronto, he will be with us on and off until midsummer. From 1985 to 1988

John held the position of curatorial assistant at the National Gallery of Canada, where he coordinated the great Edgar Degas retrospective. His goal, now that Degas is behind him, is to complete his Ph.D. and consider a future in curatorial work.

Among John's first activities were the installation of the European prints and drawings in the *Lost Heritage Regained* exhibition, the writing of the wall labels and assistance in handling inquiries at the press conference. He has conducted research on a number of recent acquisitions and presented them to the Print and Drawing Collection Committee, and he will be observing John O'Neill, senior paper conservator, as he conducts special treatment procedures in paper conservation. John's most ambitious exercise will involve going through our 17th-century Dutch print collection, deciding on a theme, selecting a group of works and writing interpretative wall labels for an installation in the Trier Gallery in September. He will

also assist in the preparations for the big move into Stage III next spring, which will involve reboxing much of our collection of eleven thousand works on paper!

We are extremely grateful to Shell Canada Limited for making it possible to provide professional curatorial experience for a student each year in the print and drawing department. This will pay dividends in the future by giving Canadian graduate students the opportunity to consider museum careers and bringing them into contact with original works of art. In addition, the Shell interns will help the Gallery by investigating and cataloguing different areas of the collection, and they will no doubt enrich our lives with the freshness of their approach and their scholarly enthusiasm.

Dr. Katharine Lochman is curator of prints and drawings at the AGO.

APRIL • CALENDAR OF EVENTS

Sunday 1 Film <i>Greenway Retrospective</i> / 1 pm Gallery School <i>Family and Community Studio, Travelling Studio, Hands On</i> / 1-4 pm 8 Sunday Start with Art / 11 am Gallery School <i>Family and Community Studio, Hands On</i> / 1-4 pm Film <i>Greenway Retrospective</i> / 1 & 4 pm 15 Walking Tour <i>Frances Anne Hopkins</i> / 3 pm Gallery School <i>Family and Community Studio, Travelling Studio, Hands On</i> / 1-4 pm 22 Sunday Start with Art / 11 am Gallery School <i>Travelling Studio, Hands On</i> / 1-4 pm Lecture <i>Jeff Wall</i> / 3 pm <i>K&W Concert</i> / 3 pm 29 Gallery School <i>Travelling Studio, Hands On</i> / 1-4 pm	Monday 2 Gallery, AGO Restaurant and Members' Lounge closed. Shops open. 9 Gallery, AGO Restaurant and Members' Lounge closed. Shops open. Club AGO Lecture <i>A New Reality</i> / 7 pm 16 The entire Gallery, including the retail shops, will be closed Easter Monday. 23 Gallery, AGO Restaurant and Members' Lounge closed. Shops open. 30 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	Tuesday 3 Film <i>Greenway Retrospective</i> / 7 pm 10 The AGO needs volunteers to do telemarketing one evening a month. Interested? Call 977-0414, ext. 263. 17 The Art Rental and Sales Gallery offers special services to corporate clients. Call 979-6658 for more information. 24 The Reproduction Shop is commemorating the van Gogh centenary with a glorious selection of prints and posters. 31 Gallery talks and tours twice daily except Mondays. Visites commentées le dimanche à 14 h 30.	Wednesday 4 <i>Rendezvous with Art</i> / 6 pm 11 Art at 5:30 <i>Rendezvous with Art</i> / 6 pm 18 Art in the Morning / 9:30 am <i>Rendezvous with Art</i> / 6 pm 25 <i>Rendezvous with Art</i> / 6 pm 32 The AGO is accessible to disabled persons, and a limited number of wheelchairs are available.	Thursday 5 Gallery Hopping <i>Thomson Gallery</i> / 5:15 pm 12 Take those April showers in stride – and in style – with the Impulse Shop's exclusive AGO umbrella. 19 Members' Preview <i>Jeff Wall 1990</i> / 2-9 pm Opening ceremonies / 7 pm 26 Looking for travel books? Guides to everywhere under the sun are available at the AGO Book Shop. 33 New memberships and renewals are processed for you at the membership centre in the lobby.	Friday 6 <i>Artful Conversation</i> / 11:15 am Film <i>Civilisation</i> / 12:30 pm 13 <i>Artful Conversation</i> / 11:15 am Film <i>Civilisation</i> / 12:30 pm <i>Grass Roots Concert</i> / 2:30 pm 20 <i>Artful Conversation</i> / 11:15 am Film <i>Civilisation</i> / 12:30 pm Special Event <i>Black & White Ball</i> / 7 pm 27 <i>Artful Conversation</i> / 11:15 am Film <i>Civilisation</i> / 12:30 pm Special Event <i>Black & White Ball</i> / 7 pm 34 AGO gift certificates are redeemable at all Gallery retail outlets.	Saturday 7 Exhibition <i>Frances Anne Hopkins</i> / opens 14 21 The Jewellery Shop has bright and colourful jewellery by Canadian artists for summer wear. 28 Gallery Talk <i>Frances Anne Hopkins</i> / 2 pm Signed for the hearing-impaired Club AGO <i>Young at Art</i> / 7 pm 35 For detailed descriptions of programs, consult the events listings on pages 4 and 5.
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THE COLLECTION IN FOCUS

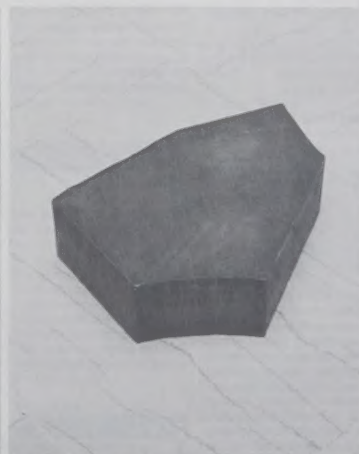
David Rabinowitch

BY PHILIP MONK

IN THE PAST TWO YEARS A NUMBER OF IMPORTANT WORKS by David Rabinowitch have been donated to the AGO's permanent collection. In the 1970s the Gallery purchased three sculptures, including the monumental *Metrical (Romanesque) Construction in 5 Masses and 3 Scales #2*, 1976-78, which until recently was displayed outside the front of the Gallery. With the donations by Vivian and David Campbell of 10 sculptures (and 11 related drawings), by Sandra and Joseph Roman of two sculptures and by Ross and Marion Woodman of three sculptures, the Art Gallery of Ontario now houses the most substantial collection of works by David Rabinowitch anywhere.

David Rabinowitch was born in Toronto in 1943, set up a studio in London, Ontario, in 1963 as part of a strong art community that included Jack Chambers, Greg Cumoe, Paterson Ewen, Murray Froyd, Royden Rabinowitch and Ron Martin, and moved to New York in 1972. He currently works in New York and Holland, where he maintains studios, and is a professor of sculpture at the noted Staatlichen Kunstakademie in Düsseldorf. Since the early 1970s he has regularly exhibited internationally, in venues including the prestigious *Documentas* 6, 7 and 8 in Kassel, West Germany. In 1987-88 he was given a major exhibition in three German museums. He has also been the recipient of a number of commissions, the latest being a permanent building in Bochum, West Germany, and his works are housed in a number of major collections in Europe and North America.

What is interesting about these donations is that they concentrate exclusively on work from the period 1963-68. Thus they coincide with a time of renewed interest in sculpture in Toronto whose first phase culminated in *Sculpture '67*, the open-air sculpture exhibition curated by Dorothy Cameron at Nathan Phillips Square in front of Toronto's City Hall in 1967. Although not in that exhibition (he started showing regularly at the Carmen Lamanna Gallery in Toronto in 1969), Rabinowitch shared the more perceptual, conceptual and "constructivist" concerns of the most advanced Canadian sculpture exhibited there – for instance, that of Michael Snow and Les Levine – which deviated sharply from the traditional values, materials and themes of the then-current Canadian



Sided Mass Plane V, 1968; hot-rolled steel, 12.3 x 53.5 x 39.5 cm. Collection AGO. Gift of Vivian and David Campbell, 1989.

sculpture of the early 1960s. This period, as well, coincides with the development in New York of Minimal Art, to which we can establish more consequential relations for Rabinowitch's work, though it is not derivative of it. Indeed, this may be an opportunity to assert Rabinowitch's priority in certain issues of sculptural development. In this regard, it is instructive to compare the 1960s works of David Rabinowitch and Richard Serra, among others.

Minimal Art, of course, set the issues for advanced sculpture, and predominant among them was the reduction of sculpture's lingering traces of anthropomorphism (still found in David Smith) to the more literalist treatment of space, construction and materials that the unprecedented works by Donald Judd and Carl Andre represent. These artists and others dispensed with sculpture's vertical stance, and with conditions of volume suggestive of the relation between an inside and outside indicative of the human body, in favour of more objective means of order and construction using standard industrial materials.



Conic and Straight-Sided Plane (with 1 Double Break) II, 1967; hot-rolled steel, 7.6 x 242.0 x 210 cm. Collection AGO. Gift of Vivian and David Campbell, 1989.

David Rabinowitch's early sculpture pursued a dialogue with these issues, but he investigated them according to his own observations and discoveries. Rabinowitch's achievement in sculpture was to establish basic conditions of perceptual observation and sculptural operations. He mapped the conditions of perception onto the conditions of sculpture in order to understand the limits of each and thus establish their separate orders of experience. All of this, however, was achieved for the spectator within his or her own experience, which used the observation of sculpture as a means of determining judgements of constructions.

Conceiving perception as operating within the bounds of horizontality and verticality, Rabinowitch aligned this to the sculptural properties of extension and depth in a mass or plane through boundary and horizontal cuts in the former (horizontality) and through the drilled hole or bend of metal in the latter (verticality). These operations determined the appearance of his sculptures – whether the earlier sheet-metal sculptures or the sculptures of mass – and the range of permissible judgements.

These important gifts weight the collection preponderantly toward Rabinowitch's early works. For the purposes of the Art Gallery of Ontario's collection, however, this period of his work is important, since it determined the issues of his sculptural production up to the present. Some of these issues will be explored in a major exhibition of Rabinowitch's work at the AGO in 1993.

Philip Monk is curator of Canadian contemporary art at the AGO.

Exhibitions

Jeff Wall

Sam and Ayala Zacks Wing
April 20 - June 10

The first major survey exhibition organized by a Canadian gallery of the work of this internationally known Vancouver artist. The 15 large-scale illuminated Cibachrome transparencies, which are mounted in display cases, cover the 10-year period from 1980-1989 and include the artist's most important works. Wall's works have the seductive look of lavish advertisements, but they take their subjects from contemporary social issues and their compositions are modelled on those of well-known historical paintings.

Organized and circulated by the Vancouver Art Gallery with the assistance of the Canada Council and sponsored by Air Canada. The exhibition travels only to the AGO.

Frances Anne Hopkins
(1838 - 1919)
Canadian Scenery
Margaret Eaton Gallery

April 13 - May 27
This exhibition is the first comprehensive survey of the work of the English artist Frances Anne Hopkins, whose paintings chronicle her experiences in Canada between 1858 and 1870. Among the 36 oils, watercolours and drawings are five well-known paintings from the collection of the National Archives of Canada depicting Hudson's Bay Company voyageurs.

Organized by the Thunder Bay Art Gallery.
Sponsored by Ernst & Young.

Frederick H. Evans:
"The Desired Haven"

Margaret Eaton Gallery
through April 8
This exhibition brings together 89 platinum prints of English and French cathedrals, churches, châteaux and landscapes photographed between 1887 and 1912 by the British photographer Frederick H. Evans. Evans exhibited with the Royal Photographic Society in London, England, and at the Photo-Secession galleries in New York and the Albright Art Gallery in Buffalo, New York, in the early part of this century.

Organized by the Alfred Steiglitz Center of the Philadelphia Museum of Art.

Ross Bleckner
Main stairwell and corridor
through April 1

This exhibition presents 15 major paintings by New York artist Ross Bleckner, providing a survey of his work of the past decade. The paintings combine abstract and representational elements and are principally concerned with spiritual themes and the social crises facing contemporary society. This exhibition is the first presentation of Bleckner's work in Canada.

Organized by the Milwaukee Art Museum.

French Printmaking of the
18th Century
Trifer Galleries

to be rescheduled
This exhibition, which illustrates the variety in printmaking in France from the death of Louis XV in 1715 to the end of the ancien régime with the French Revolution in 1789, has been postponed.

Permanent Collection

Walker Court, E. R. Wood,
Fudger, Laklaw and Leonard
Galleries

Fourteenth-20th-century paintings, 19th- and 20th-century sculpture and major paintings from the contemporary collection.

Georgia Ridley and John
Ridley Galleries

Selections of Canadian historical art from the permanent collection.

J. S. McLean Gallery

New installation of works by the Group of Seven from the permanent collection.



Jeff Wall's 1989 Cibachrome transparency *The Drain* (229 x 288.5 cm) is one of the provocative works featured in this internationally acclaimed Canadian artist's exhibition, which opens at the AGO on April 19.

ment collection, complete with such interpretative aids as audiotapes and computers.

Signy Eaton Gallery

The Signy Eaton Gallery is closed due to Stage III.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the permanent collection and loans.

Extension Services

The following exhibitions organized by the AGO will be circulated by Extension Services during the month of April. Dates are subject to change.

Henry Moore's Animals:
Prints from the Permanent
Collection of the Art Gallery
of Ontario
Whitby Arts Inc., Station Gallery
through April 22

The Group of Seven: Selected
Watercolours, Drawings, and
Prints from the Collection of
the Art Gallery of Ontario
Rodman Hall Arts Centre,
St. Catharines
through April 29

The Group of Seven: Selected
Watercolours, Drawings, and
Prints from the Collection of
the Art Gallery of Ontario
Rodman Hall Arts Centre,
St. Catharines
Dennis Reid, Speakers Service
April 19

Purloined Portraits (CONTACT)
Inverarden Regency Cottage Museum,
Cornwall
April 1-30

Picasso: Faunes et flore
d'Antibes (CONTACT)
Thames Art Gallery, Chatham
April 6 - May 6

Picasso: Faunes et flore
d'Antibes (CONTACT)
Thames Art Gallery, Chatham
Michael Parke-Taylor, Speakers
Service
April 11

Will Ogilvie: Watercolours and
Drawings (CONTACT)
Art Gallery of Windsor
April 6 - June 3

The Victorian Cult of Beauty
Art Gallery of Peterborough
April 19 - May 21

The Victorian Cult of Beauty
Art Gallery of Peterborough
Nancy Minty, Speakers Service
April 19

Boris Anisfeld,
"Fantast-Mystic": Twelve

Russian Paintings from the
Collection of Joey and Toby
Tanenbaum
Tom Thomson Memorial Art Gallery,
Owen Sound
April 27 - May 20

"Artists with Their Work"
Programs

Rae Johnson: Paintings
Laurentian University Museum and
Arts Centre, Sudbury
through April 22

Jennifer Dickson:
The Gardens of Desire
W. K. P. Kennedy Gallery, North Bay
Arts Centre
April 5-28

Sylvie Bélanger: Installation
Tom Thomson Memorial Art Gallery,
Owen Sound
April 6-29

Lupe Rodriguez: Ho Gares
Temiskaming Art Gallery, Haileybury
April 10 - May 5

Akira Yoshikawa: Sculpture
The Gallery/Stratford
April 13 - May 13

Robert Wiens: Installation
Thunder Bay Art Gallery
April 20 - May 13

Joan Krawczyk: Paintings
Grimsby Public Art Gallery
April 26 - May 27

Lectures

Jeff Wall on Jeff Wall

The Jackson Hall
Sunday, April 22, 3 pm
Jeff Wall, an artist at the forefront of contemporary Canadian and international art, will give a slide presentation about the large, dramatic works on view in his current exhibition. Free admission; however, tickets are required and may be obtained in advance at the information desk on a first-come, first-served basis.

Talks and Tours

Gallery talks are free with admission and make visits more en-

joyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art and increase visual awareness. Topics are available at the information desk. For group tours contact the Education Scheduling Office at 979-6621. Join us during April:

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 6 pm* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays and Sundays at 2 pm*** and 4 pm
Visites commentées: le dimanche à 14 h 30

*Rendezvous with Art
A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

**Art Conversation
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***For the Hearing-impaired
On the last Saturday of each month at 2 pm this talk is signed for the hearing-impaired.
April's topic: Frances Anne Hopkins

Walking Tours

Frances Anne Hopkins
Janet Clark, Thunder Bay Art
Gallery

Margaret Eaton Gallery
Sunday, April 15, 3 pm
Join the exhibition curator for a tour of the works of this English artist, who between 1858 and 1870 travelled with the Hudson's Bay Company's voyageurs into the heart of the Canadian wilderness.

For Kids

Hands On
Sundays, 1-4 pm
Hands On provides a playful and relaxed environment in which children and their parents can participate in a number of activities designed to promote a child's interest in the visual arts.
Come and create a fantasy self-



portrait using costumes and a video camera, a "painting" made of light, or a huge sculpture. Connections between these experiences and gallery viewing of contemporary and Old Master works can be enjoyed by the entire family.

Tickets for hourly sessions are available at the information desk every Sunday from October through May on a first-come, first-served basis. Children aged 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 201.

Family and Community Studio

Anne Tanenbaum Gallery School remaining sessions April 1, 8, 15
All visitors to the Gallery are cordially invited to drop by the Anne Tanenbaum Gallery School Sundays between 1 and 4 pm for the Family and Community Studio. Materials for drawing, painting, printmaking and sculpture are available, with direction provided by Gallery school artists. Entrance is free with admission to the AGO. Children under 12 must be accompanied by an adult. Unfortunately, groups, clubs and organizations cannot be accommodated. Please contact Studio Coordinator Steven Bowie at 979-6621 for further information. Sponsored by Crayola.

Summer Children's Studio

Anne Tanenbaum Gallery School July 2-27
The Anne Tanenbaum Gallery School is gearing up for another exciting Summer Children's Studio program. Classes run each day from 9:30 to 3:30 (an early drop-off/pickup program is available). Students work in sculpture, painting and printmaking studio areas. The Summer Studio dates for this year are July 2-13 (8-10-year-olds) and July 16-27 (11-13-year-olds). Fourteen-18-year-olds have their choice of attending for either two weeks or an entire month. Registration is Wednesday, May 2, at 7 pm on an in-person first-come, first-served basis. Please contact the Anne Tanenbaum Gallery School at 979-6621 for registration policies and details.

Gallery School

Master's Series - Adult Studio
Anne Tanenbaum Gallery School
Sunday, April 27 - May 29

Selected Master works from the permanent collection will be studied from the studio perspective with curatorial examination and discussion. Please contact the Gallery school at 979-6621 for all the details.

The Travelling Studio

Various Toronto locations
Sundays, April 1 - June 10,
1-4 pm
The popular Travelling Studio in Drawing and Watercolour will be offered for the upcoming spring term. Tuition is \$175 for Gallery Members and \$225 for non-Members. Please contact Steven Bowie, studio coordinator, at the Anne Tanenbaum Gallery School, 979-6621.

Adult Studio

Anne Tanenbaum Gallery School
March 28 - May 31
The Anne Tanenbaum Gallery School continues to offer studio art courses for adults - both the novice and the more experienced student. Spring-term courses include introductory, intermediate, life and portrait drawing, as well as painting, printmaking and watercolour. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for 10 weeks. Tuition is \$150 for Gallery Members and \$200 for non-Members.

Early registration is recommended, because class sizes are limited. Registration is accepted by mail or in person and is confirmed upon receipt of payment. Cheques may be postdated to the first day of class. Faculty and courses are subject to change, and courses are available only upon sufficient enrolment. Call the Gallery school at 979-6621 for details.

Concerts

Du Maurier Council for the
Arts Ltd. Presents Sunday
Concert Series

The Walker Court
Sunday, April 22, 3 pm
The AGO's popular concert series, organized in collaboration with the Royal Conservatory of Music (RCM), features an exciting line-up of first-rate performing artists drawn from the RCM faculty, as well as instrumental and vocal ensembles.

This month's concert features violinist Jean Lamon and the internationally acclaimed keyboard virtuoso Colin Tilney on the harpsichord with a program of works by Bach, Biber, Buxtehude and Handel. Free with admission.
Sponsored by the du Maurier Council for the Arts Ltd. with additional support from 96.3 CMC-FM 103.1, the Sound of a Different Drummer.

TransCanada Pipelines Grass
Roots Concerts

The Walker Court
Friday, April 20, 2:30 pm
Join us for the last in a series of one-hour concerts of classical music especially for seniors. The series concludes with a performance by Daniel Domb & Friends, under the guidance of Daniel Domb, principal cellist of the Toronto Symphony. Free with admission. Admission to the Gallery is free for seniors on Fridays.

Organized by the Grass Roots Committee of the Toronto Symphony Association.

Sponsored by TransCanada
Pipelines through its Arts Development Program.

Films

Noon-Hour Films

Fridays at 12:30 pm in the Jackson Hall. Free with admission to Gallery. Entrance is through the main lobby.

Civilisation

This remarkable 13-episode series was produced by BBC Television in 1969 with Kenneth Clark, who takes the viewer from the fall of the Roman Empire through the ages to contemporary life. Against the background of history he highlights works of genius in architecture, sculpture and painting, in philosophy, poetry and music, and in science and engineering. Clark's enthusiasm for the arts is contagious, and each episode glows with excitement.

April 6
The Pursuit of Happiness

(1969, colour, 50 min.)
An examination of the ways in which the qualities of 18th-century music are evident in the best of rococo architecture.

April 20

The Smile of Reason
(1969, colour, 50 min.)
The theme takes the viewer from great palaces like Blenheim and Versailles to Edinburgh, and then to the hills of Virginia, where Thomas Jefferson made his home in the 1760s.

April 27

The Worship of Nature
(1969, colour, 50 min.)
Reflections on the 18th-century belief in the divinity of nature.

Peter Greenaway

Retrospective
The Jackson Hall and
Innis Town Hall
through April 8
Prominent British director Peter Greenaway is the focus of this retrospective, which began on March 13 with the theatrical premiere of *The Cook, the Thief, His Wife and Her Lover* Organized and presented by the Art Gallery of Ontario in collaboration with the Innis Film Society, whose screenings take place at Innis Town Hall, 2 Sussex Avenue. Curated by Bart Testa for the AGO. All films directed by Peter Greenaway except where otherwise noted.

Admission is \$5 for each program. Tickets available one hour before each screening outside the Jackson Hall or at the AGO's audio-

visual centre during office hours. Tickets may also be purchased over the phone with MasterCard or visa. Entrance to the films is through the McCaul St. doors. For further information please call 977-0414, ext. 260. Programs and times subject to change. Presented with the generous assistance of Cineplex Odeon Films.

Sunday, April 1, 1 pm

Drowning by Numbers
(1988, 118 min., col., 35 mm)

Fear of Drowning (Canadian premiere)
(1988, 26 min., col., 16 mm)

Tuesday, April 3, 7 pm

A TV Dante (Cantos #1-8)
(1988, 80 min., col., videotape)
Canadian premiere of television series made in collaboration with Tom Phillips for Channel 4 in England. A TV Dante will be introduced by Professor A. A. Lanzetta, department of Italian, University of Toronto.

Thursday, April 5, Innis Town Hall, 7 pm

The Short Films Program:

A Walk through It (1978, 41 min., 16 mm)

Vertical Features Remake (1978, 45 min., 16 mm)

See You Later / Au Revoir
(1990, 18 min., 16 mm)
by Michael Snow

Friday, April 6, Innis Town Hall, 7 pm

The Short Films Program:

Intervals
(1967, 7 min., b/w, 16 mm)
Toronto premiere of this early short film.

Inside Rooms - the Bathroom
(1985, 30 min., col., videotape)
Toronto premiere.

Zorns Lemma
(1970, 60 min., col., 16 mm)
by Hollis Frampton

Sunday, April 8, 1 pm and 4 pm

Belly of an Architect
(1987, 118 min., col., 35 mm)

The Grange

Don't forget to complete your visit to the AGO by seeing where it all began. The Grange - the first home of the AGO, from 1913 to 1922 - was built in 1817 by D'Arcy Boulton, Jr., one of the town of York's leading citizens. It is the oldest surviving brick house in Toronto and is beautifully restored as a gentleman's house of 1830s Upper Canada.

Free with admission to the Gallery. Entrance to the Grange through the front doors, on Grange Park. Adult tours are arranged by calling 977-0414, ext. 237. A project of the Volunteer Committee.

William Morris Society Lecture
Gertrude Jekyll: Gardens of a Golden Afternoon

Thursday, May 10, 7:30 pm
Join Robert Wright, assistant professor of landscape architecture at the University of Toronto and a principal in Daedalus Designs, in the Grange Music Room for a slide lecture on the life, times and techniques of the great garden designer Gertrude Jekyll. Focusing on Jekyll's evocative sense of colour and the planting principles and architectural philosophy she favoured, Wright will explore legendary gardens like Munstead Wood and discuss Jekyll's significance for present-day designers. Tickets are \$7, and light refreshments will be served. Space is limited, so act soon. For tickets, please call the Volunteer Office at 977-0414, ext. 237.

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Cruising the Danube

September 6-20
Fly to exotic Istanbul for a two-day stay at the Sheraton Hotel, then cruise on the Black Sea aboard the



Spectacular scenery awaits along the turns and bends of the Danube, the scene of Travel AGO's September river cruise.

ms Ayazovsky to the delta of the Danube. There we board the *ms Ukraina*, our riverboat home for the next nine days as we follow the Danube for 1,800 miles to Vienna. Complete the adventure with a two-day stay at the Intercontinental Hotel in Vienna.

Yugoslavia

May 5-20

Experience springtime in Yugoslavia with a wonderful group of fellow travellers. Stroll through Skadarja in Belgrade, gather in the evening with the locals in Zagreb's Republic Square and enjoy a nature walk in Pitivice Park. From the museums, the centuries-old monasteries adorned with magnificent frescoes and the majestic mountains to the rugged seacoast of Dubrovnik, a peaceful visit to Hvar and Dooland's fascinating palace in Split, this AGO trip to Yugoslavia will be a trip to remember.

Looking Ahead...

Amsterdam

It will be trip time in Holland when this eight-day trip tours Dutch art treasures in and around Amsterdam. The short tour will allow participants to plan private travel before or after.

Turkey

Layers of history from Alexander the Great and Saint Paul to Constantine and the sultans of the Ottoman Empire, await the traveller to Turkey. Aboard the *Halas*, we will experience firsthand the spectacular scenery along the Aegean and Mediterranean coasts.

Ireland and Wales

The decorative arts will be the focus of this two-week tour in June of the stately homes, castles and gardens of the Emerald Isle and beautiful Wales.

The Two Berlins

Russia

Call the Volunteer Office at 977-0414, ext. 263, and have your name put on our list to receive a brochure.

Gallery Hopping

For tickets or more information please call the Volunteer Office at 977-0414, ext. 263. Gallery Hopping is a project of the Volunteer Committee.

The Thomson Gallery

Thursday, April 5, 5:45 pm
Visit the outstanding personal collection of Lord Thomson of Fleet. This newly opened gallery in the Simpsons Tower contains works by Canada's Group of Seven and by David Milne, J. W. Morrice, Emily Carr, Clarence Gagnon and Maurice Cullen. This special evening includes a buffet supper at the Arcadian Court. Tickets are \$25 and must be purchased in advance by calling the Volunteer Office at 977-0414, ext. 263. Meet at 5:45 pm in the southeast corner lobby of the Simpsons Tower at Bay and Queen.

Springtime in the Brandywine Valley, Delaware

May 15-17
Longwood Gardens, the du Pont Mansions, the Brandywine River Museum - featuring works by three

generations of the Wyeth family - and the incomparable Winterthur, America's foremost museum of the decorative arts, are included in this springtime trip to Wilmington, Delaware. For more information or a brochure please contact the Volunteer Office at 977-0414, ext. 263.

Crafts in New Settings

Wednesday, June 13
We will visit the Museum for Textiles and the Craft Council of the Ontario Craft Council. The tour includes a luncheon. For more information please contact the Volunteer Office at 977-0414, ext. 263. A project of the Volunteer Committee.

Special Events

The Black & White Ball

Friday, April 27

The Junior Committee is pleased to announce the fifth annual Black & White Ball. The theme this year is Early Hollywood, featuring a splash of colour that adds sparkle to the evening and to the guests' black-and-white attire. Step back in time, into a glamorous Hollywood evening that begins with a champagne reception followed by dinner and then dancing to the Guido Basso Band. Don't forget to purchase raffle tickets for prizes that include diamond earrings, a trip to Paris and an evening at the SkyDome. For more information please contact the Volunteer Office at 977-0414, ext. 263. Tickets for the evening are \$175 per person - \$350 per Hollywood couple!

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is \$15, or \$5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Young at Art

Frances Anne Hopkins
Wednesday, April 18, 7 pm
Join Club AGO members for a tour of this exhibition, which features oils, watercolours and drawings by the English artist Frances Anne Hopkins. Known for depicting Hudson's Bay Company voyagers in her works, Hopkins chronicled many aspects of her experiences in Canada from 1858 to 1870. Afterward meet in the Members' Lounge for drinks and conversation. For

a reservation please contact the Volunteer Office at 977-0414, ext. 263. Club AGO members free; AGO guests \$5.

Jeff Wall

Wednesday, May 23, 7 pm

Join Club AGO members for a tour of this exhibition, which features contemporary works by Vancouver-based artist Jeff Wall. These large-scale black-and-white Cibachrome transparencies are mounted in display cases and have the look of seductive advertisements, but they take their subjects from contemporary social issues, and their pictorial compositions are modelled on specific European historical paintings. Afterward meet in the Members' Lounge for drinks and conversation. For a reservation please contact the Volunteer Office at 977-0414, ext. 263. Club AGO members free; AGO guests \$5.

Lecture Series

A New Reality: Cubism and Early Abstract Art, April 9; Alienation and the Subconscious: Dada and Surrealism, May 7.

Join Club AGO for an invigorating series of lectures by Peter Gale, head of adult educational services, that explore the developments, influences and achievements of modern art. Afterward meet in the Members' Lounge for refreshments. Tickets for the series for Club AGO members are \$15.00, and individual tickets are \$6.00. Nonmembers pay \$20 for the series and \$8 for individual tickets. For more information and tickets, please call the Volunteer Office at 977-0414, ext. 263. Entrance to lectures in the Jackman Hall through the McCaul Street doors. A project of Club AGO.

"On the Go for the AGO"

Bike Tour

Sunday, June 3

Watch for this exciting annual Club AGO event, which has members on their bicycles touring some of Toronto's favourite public art and architectural sites. Tickets for Club AGO members are \$25. For more information or tickets, please contact the Volunteer Office at 977-0414, ext. 263. A project of Club AGO.

Members' Activities

Members' Preview and Opening

Jeff Wall 1990



Members and their guests are invited to preview the exhibition *Jeff Wall 1990* on Thursday, April 19, from 2 to 9 pm. During the afternoon, gallery talks are featured in the exhibition, and complimentary tea is served in the Walker Court from 3 to 5 pm. Music and regular bar service from 5:30 pm in the Walker Court. Opening ceremonies are at 7 pm in the presence of the artist. A separate exhibition will be held at the Yvonne Hendeles Art Foundation, 778 King St. W., opening April 19 from 5 to 7 pm. The foundation will be providing shuttle-bus service between the two locations for the opening. The exhibition opens to the public the following day and continues until June 10.



Special gifts are easy to find in the Jewellery Shop.

Tickets for Membership Programs

For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; or order by credit card, please call the Volunteer Office at 977-0414, ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to scheduled events. These are projects of the Volunteer Committee.

Volunteers Needed for Telemarketing

Training, orientation and an opportunity to socialize over sandwiches and coffee are offered to Members interested in volunteering one evening per month from 5:30 to 8:30 pm to make telephone calls for the purpose of membership development. For more information please call the Volunteer Office at 977-0414, ext. 263.

Art in the Morning

Frances Anne Hopkins

Wednesday, April 18, 9:30 am

Explore oils, watercolours and drawings by English artist Frances Anne Hopkins (1838-1919), known primarily for her paintings of Hudson's Bay Company voyagers and other works based on her Canadian experiences. Meet in the Members' Lounge for morning refreshments. Tickets are \$5.50 and must be purchased in advance.

Jeff Wall

Wednesday, May 16, 9:30 am

The internationally known Vancouver-based artist Jeff Wall concentrates on the use of large-scale black-and-white Cibachrome transparencies that deal with contemporary social issues. Meet in the Members' Lounge for morning refreshments. Tickets are \$5.50 and must be purchased in advance.

Sunday Start with Art

Director's Choice

Sunday, April 8, 11 am

Join the AGO's director, William Whitrow, in the Members' Lounge for a continental breakfast followed by a tour of his choice of works in the Gallery's Canadian historical collection. Our regulars know this one is not to be missed! Tickets are \$7.50 and must be purchased in advance.

Jeff Wall

Sunday, April 22, 11 am

Join us in the Members' Lounge for a continental breakfast followed by a tour of the exhibition by Vancouver artist Jeff Wall. Included are 15 large-scale black-and-white Cibachrome transparencies from collections in Europe and Canada spanning the period 1980-89. Tickets are \$7.50 and must be purchased in advance.

Women in Art

Sunday, May 13, 11 am

To commemorate Mother's Day, join fellow Members for a fascinating glimpse into the world of women in art through the AGO's permanent collection. Meet in the Members' Lounge for morning refreshments. Tickets are \$7.50 and must be purchased in advance.

Frances Anne Hopkins

Sunday, May 27, 11 am

Join curator Dennis Reid for a tour of this exhibition of works by English artist Frances Anne Hopkins. Hopkins, who chronicled aspects of her years in Canada from 1858 to 1870, continued to exhibit works based on her Canadian experiences during her subsequent career in London. Meet beforehand in the Members' Lounge for morning refreshments. Tickets are \$7.50 and must be purchased in advance.

Art at 5:30

Panel Discussions

The Grange Music Room

Wednesdays, April 11 and May 9, 5:30 pm

Many intriguing questions relating to the art world are being addressed in a provocative series of informal panel discussions for AGO Members and their guests. On Wednesday evenings you can share the thoughts and opinions of a lively company of artists, art dealers,

critics, auction house directors, lawyers and art museum curators. Join us for the last two panel discussions in this fascinating series. In April, discover *Buried Treasures: Looking Over the Overlooked*, and in May venture into *An Artist's Life*. Tickets for the series are \$20, and some tickets will be available for \$10 on the day of discussion, should seating permit. Glass of wine will be served. Space is limited, so act now. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Shops and Services

Art Rental and Sales Gallery

Did you know that the Art Rental and Sales Gallery provides a special service to corporate clients? Have one of our representatives specializing in serving our business clients visit your office and recommend paintings that will enhance your space. But don't forget about your home, where a work of art can provide that needed extra touch. Use our experience to help you in your selection. We have a variety of sizes and media. Members of the AGO may rent for one to six months. If you can't part with it, buy it! We are located in the Chalmers Building, 35 McCaul St. Open Tuesday to Saturday, 10:30-4 pm. Sunday 1-4:30 pm. Call 979-6658 for more information. A project of the Volunteer Committee.

The Book Shop

Broaden your knowledge and aesthetic appreciation through armchair visits to the Prado in Madrid, the Louvre in Paris, the Courtauld in London and the Vatican in Rome. Also featured are Amsterdam, Egypt, Greece, Bali and Kyoto. All can be found in our collections section.

The Impulse Shop

Outfit yourself in style for April showers at the Impulse Shop. Choose from a large selection of finely crafted Canadian-made umbrellas in a rainbow of colours. Their bamboo-look wooden handle complement the sturdy canvas printed with the AGO logo; for the children, consider the "ducky" umbrella, in colourful red and yellow. We also carry an interesting assortment of bags by Thelassa, a name synonymous with style and quality. A project of the Volunteer Committee.

Jewellery Shop

Artist Carol Ann Castray uses beads, charms and trinkets to create imaginative and versatile necklaces that are perfect for spring and summer attire. Betty Helton gives us colourful metal earrings, and Betty Fogel dazzles the avid jeweller buff with brilliant-cut crystal ropes. More than two hundred Canadian artists contribute to our selection of interesting jewellery. A project of the Volunteer Office.

The Reproduction Shop

The Netherlands is honouring Vincent van Gogh with special exhibitions on the 100th anniversary of his death in 1890. The Reproduction Shop, too, will be festooning its work with a substantial number of reproductions and posters available for sale. A project of the Volunteer Committee.

Members' Lounge

Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. A select menu. Fully licensed. No reservations.

Membership Centre

For membership service and information, visit the Membership Centre in the lobby. New and renewal memberships are issued and gift memberships are always available. Tickets for all Members' programs are sold here, and any inquiries about AGO membership are welcome.

The Coffee Shop

A pleasant snack stop on your AGO tour.

AGO NEWS

Behind the Scenes

Friends of Museums Cited in Parliament



Carol Sprachman (third from left), president of the CFM and longtime AGO volunteer, outside the House of Commons with government representatives Charles G. McGee, Linda Street and Jim Edwards.

THE THIRTY THOUSAND VOLUNTEERS WHO WORK ON behalf of the nation's museums were recognized in the House of Commons by Jim Edwards, parliamentary secretary to Marcel Masse, the federal minister of communications. Mr. Edwards made the announcement on Heritage Day (February 27) and marked the occasion by announcing a contribution to the Canadian Federation of Friends of Museums that will enable the organization to send a youth delegate to the World Federation of Friends of Museums conference this month in Córdoba, Spain. Carol Sprachman announced that AGO Volunteer Pierre Vachon, an active French-language docent and a member of Club AGO, had been chosen as the CFM's youth representative.

Black and White with a Splash of Colour



HOLLYWOOD GLAMOUR COMES TO THE AGO ON APRIL 27 with the fifth annual Black & White Ball. Inspired by the glitter and elegance of early Hollywood, the theme will be evoked in both decor and music, and patrons are encouraged to dress the part.

Popular TV series at Audio-Visual Centre

USERS OF THE EDWARD P. TAYLOR AUDIO-VISUAL Centre's growing collection of art documentaries on VHS videocassette will be especially pleased to hear about our recent acquisition of the popular series *Art of the Western World*. Recently broadcast on PBS, *Art of the Western World* was produced by a consortium of public television networks including WNET/New York and consists of nine one-hour episodes that examine the history of Western art from ancient Greece to the present day. Each episode focuses on two or more related periods (such as the Romanesque and the Gothic, or Impressionism and Post-impressionism) and concentrates on a few key works of art that represent the essence of a given prevalent style. The works are examined in a historical context, as the products of a particular society and as manifestations of contemporary philosophical concerns. All segments feature commentary by art historians specializing in the periods in question, as selected by an advisory panel of noted scholars including Linda Nohlin and Richard Brilliant. The audio-visual centre also has available for reference three supplementary texts that complement the series. *Art of the Western World* is licensed for public performance and may be used legally by teachers and community groups provided no admission is charged. For more information on *Art of the Western World*, please call 977-0414, ext. 258. The audio-visual centre's circulating video collection is supported by a generous donation from Rogers Communications Inc.

Canada's Foremost Interpreters of Early Music in AGO Concert



Jean Lamon

Colin Tilney

JEAN LAMON, MUSIC DIRECTOR AND CONCERTMASTER of the acclaimed ensemble Tafelmusik, has specialized in the performance of baroque and classical music on period instruments since the early 1970s. A well-known soloist and chamber musician, Ms Lamon will be joined by Colin Tilney, one of the world's leading interpreters of music for harpsichord, clavier and fortepiano. Mr. Tilney has won great critical acclaim for his many performances, broadcasts and recordings throughout Europe and North America and is especially noted for his informed playing of the virtuosic fantasies and variations of Shakespeare's contemporaries. Both artists are members of the faculty of the Royal Conservatory of Music. See page 4 for details.

JEFF WALL continued from p. 1



Jeff Wall (Canadian, b. 1946), *Outburst*, 1989; Cibachrome transparency, fluorescent light and display case, 229 x 319 cm (image), edition of three.

The late-1970s origins of these works coincided with the so-called "return to painting" and the high moment of neo-expressionism to which Wall wanted to oppose "an idea of historically and theoretically informed production" in order to make pictures that would not abandon the countervailing modernism possessed in favour of an undefined and uncommitted postmodernism. The objectivity and at the same time the artificiality of the pictures emphasize their construction of meaning. References to the history of painting and the use of current technological forms are the double means of assuring a literacy of viewing. But if we are able to read these images in terms of the signals painting and advertising have prepared us for, something else surfaces through both the social dynamic depicted in the image and the subsequent response registered in the viewer. Wall talks of these as sometimes being carried by gestures, such as the racist raising of the eyelid in *Mimic*, gestures that seem to rise up uncontrollably from the social totality and not necessarily from the individual. At other times the spectator is more directly implicated, as in *Bad Goods*, 1984; in this instance he or she forms the third point of the triangle outside the image, the other two points being a British Columbia Indian and the "bad goods" depicted: a heap of rotting lettuce. Depending on one's class or race, a different dynamic plays itself out. Thus, contradiction and conflict inhere within the process of the image. Jeff Wall says, "I think that it is possible, through the complex effects of techniques derived from painting, cinema and theatre, to infuse the photographic medium with this dialectic of identity and non-identity. And the reason I want to do this is to represent both the surface of damaged life, and its opposite, the possibility of another life, one which will come out of this as its negation. We can imagine it, we can make pictures of it. So when we experience the picture, we experience a kind of dissociation. The key experience for modernist art is this dissociation of identity. I think. In it, we see both our actual existence for what it is and, at the same time, catch a glimpse of something extremely different. Something better."

Philip Monk is curator of Canadian contemporary art at the AGO.

Jeff Wall, Sam and Ayala Zacks Wing.
April 20 - June 10.

AGO NEWS

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General Information

Admission
Adults: \$4.50
Seniors with cards: \$2.50
Fridays FREE for seniors
Students, full-time with cards: \$2.50
Family (2 adults with children under 19): \$9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 PM: FREE
Membership: (416) 979-6620
AGO: (416) 977-0414
Membership
Young Member (age 25 and under): \$20

Nonresident
(100 km beyond Toronto): \$30
Individual: \$45
Family/Dual: \$60
Supporting (tax-deductible donation): \$100

Available at the membership centre in the lobby and by mail or telephone from the Membership Office, via MasterCard and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office at 979-6619.

Notice to Members
From time to time our mailing list is released to other nonprofit organizations that circulate information

of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please call or write the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registration or information, please consult individual listings for specific instructions. Otherwise:
- address the department specified in events listings
- specify date, name of event and

number of tickets

- indicate your name, address (with postal code) and phone numbers
- include a stamped, self-addressed envelope for tickets
- enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Services for Disabled People

The AGO has a limited number of wheelchair accessible. Ask for large-print floor plan indicating facilities/ramp access.

Gallery Hours

Tuesday through Sunday 11 am - 5:30 pm. Wednesday 11 am - 9 pm. Closed Mondays.

The Grange Hours

Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm. Entrance from Grange Park.

Gallery Shops

The Gallery shops are open daily 10:30 am - 5:30 pm, Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery

New location at 35 McCaul St., second floor. Open for business Tuesday - Saturday 10:30 am - 4 pm and Sunday 1-4 pm.

Edward P. Taylor Audio-Visual Centre Open Tuesday to Friday 11 am - 5 pm. Wednesday evening to 8:30 pm.

The Restaurant

Luncheon served Tuesday to Sunday from 11:30 am to 2:30 pm. Closed Mondays.

The Coffee Shop

Tuesday to Sunday 10:30 am - 5 pm. Mondays 11 am - 4:30 pm.

Members' Lounge

Open to Members and their guests non-5 pm, Wednesday non-9 pm. Closed Mondays.

The entire Gallery, including the retail shops, will be closed Easter Monday, April 16.

The Art Gallery of Ontario is generally open from 11 am to 5:30 pm, Tuesday to Sunday. For information on special hours, contact the Membership Office, (416) 979-6620. The AGO is a member of the Metropolitan Toronto (Cultural Affairs Division), Communications Canada and the Canada Council, and from its Members and many corporate, foundation and individual donors.